

NEWSLETTER OF THE ASSOCIATION OF KANSAS THEATRE

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DECEMBER 1980

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THE PRESIDENT'S PAGE

If you are like me, you are wondering where the year has gone, and why there is so much to do. It is a busy, crowded time. But I want to ask your help. One thing is being planned ahead that needs all your support. A survey of theatres will be taken at the end of 1981. It would be helpful if your theatre could keep records of some things that will be needed for the survey. Perhaps you could start files for the coming year so data retrieval would be simplified. The survey will ask for the following information:

1. Number of paid staff, part time and full time.
2. Total salaries.
3. Number of productions with the following information:
Title, author, number in the cast, number in technical work,
number in management. Total numbers of all productions.
Total number of "man hours".
4. Total number of audience for all productions.
5. Total box office money for the year.
6. Number of volunteers.
7. Number of volunteer hours.
8. Total production costs, exclusive of salaries.

A trial run of the questionnaire is being done in the Greater Wichita area for the 1980 calendar year to test the survey. While the January 1 to December 31 year cuts across seasons, the calendar year is needed for clarity. The survey can look as if it covers two years if it says 1980-81. I believe it is going to be a staggering figure for all of us. Curiosity drove me to calculate only the time on our recent production of LOOK HOMEWARD, ANGEL. Total 'man hours' were the equivalent of two years of forty hour weeks. (If anyone has a suggestion for de-sexing 'man hours', please let me know.) When we start adding all the totals, I think we will begin to have the documentation to help us explain to others what our art involves. If you have any suggestions about this survey, please let me know.

Joyce Cavarozzi

THEATRE AROUND THE STATE

(This list represents the last of the schedules received by the Central Office to date. PLEASE MAKE A NOTE ON YOUR 1981 CALENDAR NOW to send your summer schedule to Twink no later than 1 May 1981, and your fall schedule as soon as you know what it will be so it can be included in a fall issue of MARQUEE.)

DISTRICT 3 (Northeast Kansas)Turner High School

| | |
|----------------|-----------------------------------|
| October 23, 25 | <u>Rally Round the Flag, Boys</u> |
|----------------|-----------------------------------|

Ottawa University Theatre

| | |
|-----------------|-----------------|
| February 20, 21 | <u>Our Town</u> |
| May 1, 2 | <u>Godspell</u> |

DISTRICT 5 (South Central Kansas)Derby Senior High School

| | |
|----------------|--|
| Sept. 27 | <u>Cinderella (Children's Theatre)</u> |
| December 5-6 | <u>Fall Production, TBA</u> |
| February 27-28 | <u>Dinner Theatre Production TBA</u> |
| May 1-2 | <u>Spring Production, TBA</u> |

Wichita East High School

| | |
|----------------|-------------------------|
| October 23, 25 | <u>The Odd Couple</u> |
| February 26-28 | <u>Musical, TBA</u> |
| April 24-25 | <u>Spring show, TBA</u> |

McPherson College Theatre

| | |
|----------------|--|
| Sept. 26-28 | <u>The Ceranium in the Window Just Died, But Teacher You Went Right On</u> |
| October 17-18 | <u>Stop the World, I Want to Get Off</u> |
| December 5-6 | <u>A Christmas Carol</u> |
| February 20-21 | <u>I Never Sang for My Father</u> |
| April 3-4 | <u>Talley's Folly</u> |
| May 1-2 | <u>West Side Story</u> |

WHAT'S NEW DEPARTMENT

Things are hopping in Emporia where a new community theatre is in the making. Linda Borden and Nancy Kelley have both called to announce the first production of the new group (as yet not officially named): 6 Rms Riv Vu to be performed at the Emporia University Theatre January 29-31.

Another new community theatre is emerging in Derby, Kansas. Fran Hoggatt called to get some assistance with by-laws and other organizational concerns.

And a flyer from Charlotte Mason and Sandy Dale announces the formation of "Mason, Dale and Friends," who do original puppet plays for children. So far the company has performed at the Topeka Rice Fine Arts Center, the Peaches En Regalia in Kansas City, Mo, at the Lawrence Community Building, sponsored by the Public Library and Parks and Recreation Department, and at the Renaissance Festival in Kansas City. Shows available include: Three Billy Goats Gruff, Pigs on Strike, Hollywood Harry's Talent Show, Miss Frenzy and the Red Furry, and other imaginative titles. For further information, call Sandy Dale (913-841-2475) or Charlotte Mason (913-841-6495).

To all of you from all of us - BREAK ALL LEGS!!!

WELCOME NEW AND RENEWING MEMBERS

(The following memberships have been received at the Central Office since October 22nd. If your name is not listed here and should be, please contact Twink Lynch, 1334 Lakeside Drive, Topeka KS 66604.)

NEW MEMBERS

BUHLER HIGH SCHOOL

Cain, Mike
Coash, Reva
Gedraitis, John
Herrick, Martha
Martin, Mary
Overpeck, Zanada
Podruzzi, Sara F.
Price, Mary

KATHRYN ROGERS FOUNDATION FOR

ARTISTS

Schnupp, Al

NOTE: A COMPLETE DIRECTORY OF AKT MEMBERS WILL APPEAR IN THE APRIL ISSUE OF MARQUEE.

Members whose names are marked with an * are Contributing Members. We appreciate their giving "above and beyond" to help AKT provide educational and supportive services to theatre people throughout the state of Kansas.

Members whose names appear in capital letters are ORGANIZATIONAL MEMBERS.

Special note: Membership cards have now been sent to all whose names appear here and in the November MARQUEE. If yours has not arrived, please contact the Central Office.

RENEWING MEMBERS

ABILENE COMMUNITY THEATRE

Boldenow, John
Bordon, Linda Lea
Campbell, Matthias
Coats, Leslie
Corcoran, Beverly
Corrick, Jeffery
Eilert, Dee
Fischer, Charles W.
FORT HAYS STATE UNIV. THEATRE
GASLIGHT THEATRE (FORT RILEY)
Hillman, Judith
Holly, John
Huseman, Kathy Jo
HUTCHINSON REPERTORY COMPANY
UNIVERSITY OF KANSAS THEATRE
Kelley, Nancy
Ketzol, Lee
Klein, Annette
Knetsch, Piet
Kuhlke, Bill

*McKenna, Frances
MCPHERSON COLLEGE THEATRE
Menninger, Connie
Montague, Jeff
MUSIC THEATRE OF WICHITA
Owsley, Kathleen
Players Company of Salina Comm. Theatre
Ptacek, Cheryl
Sidebottom, Timothy
Spangler, E.C.
TOPEKA RECREATION DEPT. (PLAYHOUSE/PARK)
Vierthaler, Robert
Volk, Helen
WATERVILLE SUMMER THEATRE
*Willis, Ronald

QUESTION OF THE MONTH: Have you considered giving a friend a membership in AKT for Christmas?

AMERICAN THEATRE ASSOCIATION

Elsewhere in this issue is an article from a recent issue of Theatre News, reprinted by permission from ATA Executive Director, Jack Morrison. This particular article concerning royalties is of concern to us all, as is membership in the national association. For your convenience, an application blank for ATA is included in this issue of MARQUEE.

REGIONAL AMERICAN COLLEGE THEATRE FESTIVAL TO BE HELD IN MANHATTAN, JANUARY 28 - FEBRUARY 1

Harold Nichols had the following information as MARQUEE was going to press: The public response to the four productions will be given by Alan Schneider (who will also give a directing workshop) and by designer Robert Mitchell (who will critique the design competition and will offer a design workshop as well).

The Playwriting Competition will be judged by Martin Gottfried (critic for Women's Wear Daily), Corinne Jacker (who won an OBIE in 1975) and Christian Moe (from Southern Illinois University).

One of the national adjudicators will be Gerald Friedman, who has worked with Joe Papp.

(More biographical information will be available in the ACTF Mailing which will be sent out soon.)

There will be four productions, one given each evening. The Irene Ryan auditions will be held Wednesday afternoon (January 28). The entire Festival costs \$20, including the productions. One-day registration (which does not include show tickets) is available for \$5. Individual shows cost \$3.00 each.

Performances will be at McCain Auditorium. Workshops will be held in the K-State Union. A buffet dinner will be available each night, but you must have reservations.

For further information, contact: Dr. Harold Nichols, Speech Department, K-State University, Manhattan, KS 66506.

MILBURN STONE THEATRE DEDICATED IN DODGE CITY

According to a recent article in the Topeka Capital Journal, The Plains Playhouse Little Theater at St. Mary of the Plains College was dedicated and renamed the Milburn Stone Theatre after the Kansan who played "Doc" in the television series Gunsmoke. The event had been planned for some time, and Stone had planned to attend, but unfortunately he died on June 12th. St. Mary's had presented Stone an honorary Doctorate of Humane Letters in 1976.

On the occasion of his honorary doctorate, Stone told Dr. Michael McCarthy, the College President, that "everything good that had ever happened to him was touched by Kansas." Stone was born in Burrton. Future plans include building a complete fine arts center to be named after Stone.

BON VOYAGE, ANDY

Andy Tsubaki, current head of AKT's University and College Division, and head of the International Theatre Center at Kansas University, has left for India where he will spend three months doing research in Chhau Masked Drama, an indigenous form of masked drama in Seraikella, Singhbhum, Bihar. From mid-January to the end of February he will be in New Delhi. He will return to the States just in time for AKT's 7th Annual Conference -- IN FACT, HE HAS ALREADY SENT IN HIS PRE-REGISTRATION FEE! (How's that for planning ahead???)

GAUDEAMUS, IGITUR

AKT's Executive Director, Twink Lynch, has earned a Ph.D. in Special Studies -- in Community Theatre Management -- at the University of Kansas. Believed to be the first Ph.D. in Community Theatre "in the world," the "other Doctor Lynch" stood her dissertation defense December 8th. Her dissertation is: "Rationale and Text for a Correspondence Course in Volunteer and Staff Development in Community Theatre." The course is part of Penn State's series of correspondence courses for community theatre.

FOR YOUR CALENDARS

January 17, 1981 - AKT Board Meeting, WSU, 12:00 noon
 January 28-31, 1981 - ACTF Region 5 Festival, K-State Univ., Manhattan
 March 12, 1981 - AKT Board Meeting, Salina, 7:30 p.m.
 March 13-15, 1981 - AKT Conference and State FACT '81, Salina
 March 20-22, 1981 - MATC (Region 5) Convention, Minneapolis
 April 11, 1981 - AKT Board Meeting (Tentative), Topeka, 12:00 noon
 May 8-10, 1981 - Region 5 FACT Festival, Washburn University, Topeka
 May 9, 1981 - AKT Board Meeting, Washburn University, Topeka
 June 11-13, 1981 - National FACT Festival, Kalamazoo, Michigan
 August 7-8, 1981 - Pre-Convention Workshop/People Management, Dallas
 August 6-8, 1981 - ACTA Floating Conference, Dallas
 August 9-12, 1981 - ATA Convention, Dallas
 August 28-September 3, 1981 - International Amateur Theatre Festival, Monaco

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HAPPY HOLIDAYS!

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ASSOCIATION OF KANSAS THEATRE Application for Membership

Name _____ Division preference:
 Address _____ Children's Theatre _____
 Community Theatre _____
 Professional _____
 Secondary School _____
 City _____ State _____ Zip _____ Univ/College _____
 Theatre or school affiliation _____
 New membership? _____
 Renewal? _____
 Receiving MARQUEE? yes _____ no _____

Type of MembershipIndividual:

Student (\$ 5 yr.) _____
 Regular (\$10 yr.) _____
 Contributing (\$25) _____
 Sustaining (\$50) _____
 * ANGEL (\$100) _____

AMOUNT ENCLOSED \$ _____

Organizational:

Budget under \$5000 (\$ 20 7r.) _____
 Budget \$5000-\$10,000 (\$ 30 yr.) _____
 Budget over \$10,000 (\$ 50 yr.) _____
 * ANGEL (\$100 yr.) _____

*Conference registration waived
 for ANGELS

Make check payable to AKT and mail to: 1334 Lakeside Dr., Topeka, KS 66604

The United States Copyright Law is a *writer's law*, and properly so, as a dramatic work is the author's own property. Failure to understand and work within that law costs time and money. However, to avoid litigation, we must determine availability and apply for a license prior to production. In fact, we must acquire production rights even before we announce that we intend to stage a work. The principles and practices noted below will simplify that negotiation process.

Be Smart

Some publisher-lessors are brutally rude and marginally honest. They manipulate charges, agreements, and materials. And because they have exclusive control of a work's production rights, it's wise to leave plenty of room for negotiation and reaction.

They hold most of the cards, but not all of them. Usually we choose the work we want to produce, and then contact its lessor. But because of the uneven quality of cost, service and courtesy, why not first choose a likeable lessor, and then select a product he offers? Why patronize a firm that doesn't give satisfaction?

Plan Ahead

This is the single most grievous and costly negotiations mistake. Because of the frequent need for more information, and because of capricious, inefficient mail service, extended negotiations are common. Inquiries require only a two day turnaround at Samuel French and Music Theatre International, but they may have committed a work to other producers — sometimes in your area — and therefore it may be unavailable.

The law does not permit us to announce our intent to produce until we have the rights. Because our announcements and the printing of season books require early press deadlines, it's wise to begin negotiations a year in advance.

It's usually impossible to get manuscripts and musical scores earlier than eight weeks before performance. Ordinarily, you cannot buy them. The logistics and costs of shelving discourage publishers from maintaining large reserves.

Lael J. Woodbury is dean of the College of Fine Arts and Communications at Brigham Young University.

Guide To Royalty Negotiations

By Lael J. Woodbury

State The Facts

I've seen letters of inquiry from ATA members that don't even mention the name of the play or musical, the proposed dates of production, the exact musical materials wanted (such as the orchestration needed), or even the name or address of the producing company. One producer sent a check for \$252.00 with no information about its purpose. One prominent professional American theatre company wrote: "We will present four one-act plays by Tennessee Williams. Please send royalty information." (Even the professional manager forgot to specify the plays' titles, intended production dates, place and number of performances. And without complete information, the lessor is apt to quote a higher rate.)

Negotiate Reductions

Reductions are possible, but not automatic. There's no reason for the publisher to quote first and second inquiry prices as though playing a game. Usually he or she is a fair and well meaning person, and if you have cause, he'll work with you. He'll want you to get established — that means more business for him. And he under-

stands that some companies have unique pricing systems, local customs, or production circumstances. But don't expect concessions forever. And don't request, as some do, a reduction in your first letter — before receiving the quote and knowing whether it is too high.

Tell The Truth

Not everyone does. Major publishers get several hundred inquiries each day, and they develop a skeptical sense about descriptions of house size, admission prices, and attendance percentages.

Be Fair

Some producers present performances without even pretending to pay for that right — a practice that tarnishes each of us. (Eventually we'll establish our own ethical standards so that others won't have to.)

Other examples? It is unlawful without permission to stage scenes, songs, and dances taken from copyrighted works. Such permission is virtually impossible to get. From the author's viewpoint, these performed highlights erode the value of his work.

It's unlawful to stage scenes, songs, or dances on radio or television, or to tape them even to promote sales. Broadcasting and taping rights always are negotiated separately from performance rights for their high values affect later movie, home screen, home box office, and videocassette agreements.

Return Materials Promptly

Often others have contracted to use them when your production closes, and literally can't begin rehearsing without them.

Except one or two business monsters, publisher-lessors are, in my experience, honest people who run legitimate businesses giving worthy service. They see themselves as agents of the playwright, to whom most of the money goes. They are human and they make human errors. But they issue thousands of licenses each year, unlike most theatre producers, who negotiate only a few. They know their business, and they train their people. It is to our mutual advantage to follow effective and lawful procedures.

Been Through Any Changes Lately?

Let ATA Know!

ATA National is getting ready to gather copy for the *1981 ATA Annual Directory*, so please be sure to send changes in phone numbers (schools only), names, and/or addresses.

The deadline is *November 1, 1980*. Changes should be sent to ATA, 1000 Vermont Ave., N.W. Wash., DC 20005.

JOIN ATA!

The American Theatre Association (ATA) is composed of five constituent divisions: Army Theatre Arts Association (ATAA), the American Community Theatre Association (ACTA), the Children's Theatre Association of America (CTAA), the Secondary School Theatre Association (SSTA), and the University and College Theatre Association (UCTA).

There are six classes of ATA membership. These include: Individual, Student, Retiree, Family, Organizational, and Life. (For information on Life Membership, in ATA, please contact the ATA National Office at the address below.)

INDIVIDUAL MEMBERSHIPS

Individual \$40 ___ Student \$20 ___ Retiree \$15 ___ Family \$70 ___
Division (Choose One): ATAA ___ ACTA ___ CTAA ___ SSTA ___ UCTA ___

Optional enrollment in additional divisions, each:

Individual \$15 ___ Student \$7.50 ___ Retiree \$5 ___ Family \$20 ___
ATAA ___ ACTA ___ CTAA ___ SSTA ___ UCTA ___

Optional enrollment in the ATA Placement Service Program:

Initial \$35 ___ Renewal \$25 ___ Includes a subscription to the *Placement Service Bulletin*.

Optional subscription to *Placement Service Bulletin* only: \$20 ___

ORGANIZATIONAL MEMBERSHIPS

Large* \$75 ___ Medium* \$55 ___ Small* \$40 ___
Division (Choose One): ATAA ___ ACTA ___ CTAA ___ SSTA ___ UCTA ___

Optional enrollment in additional divisions, each:

Large \$37.50 ___ Medium \$28.50 ___ Small \$20 ___
ATAA ___ ACTA ___ CTAA ___ SSTA ___ UCTA ___

All organizational memberships include a subscription to the *ATA Placement Service Bulletin*.

*ORGANIZATIONAL MEMBER CATEGORIES

- Large:** State and regional organizations; commercial businesses; commercial theatres; nonprofit theatres with budgets of \$50,000 or more; colleges/universities with a full-time faculty equivalent greater than six in their theatre programs.
- Medium:** Nonprofit theatres with budgets between \$10,000 and \$50,000; colleges/universities with a full-time faculty equivalent of more than three and less than six.
- Small:** Nonprofit theatres with budgets less than \$10,000; colleges/universities with a full-time faculty equivalent of three or less; elementary and secondary schools.

ENROLL ME AS AN ATA MEMBER.

Name _____
Organization _____
Address _____
City _____ State _____ ZIP _____
Telephone (____) _____
Nation _____

Enclosed is payment for (____) dues in the amount of \$ _____ and (____) a tax-deductible sustaining contribution in the amount of \$ _____ to match a challenge grant for the reduction of ATA debt.

TOTAL AMOUNT ENCLOSED \$ _____

Send this form and payment to:

AMERICAN THEATRE ASSOCIATION, 1000 Vermont Avenue, Northwest, Washington, D.C. 20005.



OK

ASSOCIATION OF KANSAS THEATRE
201 Humanities Building
Emporia State University
Emporia, Kansas 66801



Jed H. Davis
University Theatre
Kansas University
Lawrence, KS 66045